



Key stage 2 English writing standardisation exercise commentaries

Pupil A – working at the expected standard

This collection includes:

- A) a balanced argument
- B) a narrative
- C) a diary entry
- D) a narrative
- E) a persuasive leaflet

All the statements for ‘working towards the expected standard’ and ‘working at the expected standard’ are met.

The pupil can write effectively for a range of purposes and audiences, selecting language that shows good awareness of the reader (for example: the use of the first person in a diary, direct address in instructions, and persuasive writing)

The collection demonstrates that the pupil can write effectively to meet a range of purposes, with an awareness of different audiences.

A balanced argument, piece A, focuses on the case of a boy called Orundellico, known as ‘Jemmy Button’, who was taken to England in 1830 from islands near Tierra del Fuego. Drawing on the book ‘Jemmy Button’ by Jennifer Uman, the pupil addresses the question ‘Was it right for the visitors to take Jemmy Button to England?’, exploring points for and against, and arriving at a conclusion. Piece E is a persuasive leaflet, written after a residential trip to Liverpool, aimed at describing and promoting specific activities. A diary entry, piece C, focuses on writing in role as Lydia, a girl who is being taken away to a concentration camp in Nazi Germany, based on the book ‘Star of Fear, Star of Hope’ by Jo Hoestlandt. Piece B also takes this story as its starting point, as the pupil retells the events of a significant night, centring around Helen’s birthday. In piece D, drawing on ‘The Selfish Giant’ by Oscar Wilde, the pupil writes a narrative in the voice of a tree in the garden, providing a specific viewpoint on events.

In piece A, when exploring the arguments relating to Orundellico’s journey to England and his subsequent experiences, the pupil writes in the third person, both informing the reader of significant details and adding judgements about these. The background and

key facts are outlined helpfully in the opening paragraph (*In 1830, a 13 year old boy... Orundellico... on the island of Tierra del fuego... Captain Robert Fitzroy... HMS Beagle*), giving a sense of the context and of the main issues at stake (*wanted to attempt an experiment... change Jemmy Button into a proper English gentleman*). However, the aims of the piece are not stated at this point, and this gives the writing the flavour of a recount to some degree and has an impact on its effectiveness. In the paragraphs that follow, the pupil presents points for and against, taking up the arguments against Orundellico's transfer to England by empathetically highlighting the impact upon the individuals affected (*many negatives for Jemmy... leaving his family... may have felt out of place...homesick... unfair for Jemmy's family*). The tone is relatively informal (*sounded like a great idea... probably... did not understand a word*) and this approach is mostly maintained throughout. Opposing points follow, with more impersonal attributions of opinion (*not everybody believed... Some English people were excited... others' opinions were... The scientists were very pleased...*), which contrast with the more human-focused approach of the earlier points. The pupil's conclusion gives some indication of opinion (*Luckily, Jemmy was very willing to relearn his native language*), combined with measured deduction (*it seems that there are more powerful arguments against...*), and the piece ends with direct address to the reader (*Do you think it was [right] to take Jemmy Button to England?*). Overall, while there is some occasional variation in how involved or distanced the writer is from the material, the piece conveys relevant points clearly for the reader, engaging them with the question under consideration.

The leaflet promoting Liverpool, piece E, gives a full, varied menu of attractions, with the pupil confidently using second-person address to draw the reader in at the outset through a series of questions aiming to target particular visitors (*Do you seek an adventure? Have you ever wanted to visit...*). The anticipated response of the reader stimulates an enthusiastic command (*If so, put down your travel guide and come to Liverpool!*). The closing section also adopts this direct injunction (*hop on a bus...*), along with a personalised dimension (*see you there!*). A range of activities and sights is included in recognition of different audiences, preferences and needs (*offers a vast variety Of Shops... an educational experience... perfect adventure for all ages... ensuring your safety... shows for all the family... challenge your brain*). The pupil also conveys the sense that the leaflet has been produced by a business or local tourism organisation, through references to staff and facilities (*polite, well-mannered employees... the team has put all of their time into...*).

The diary entry, piece C, provides a powerful, first-person account of the experience of being taken to a prison camp. The pupil uses the conventional 'Dear Diary' opening and signs off with the writer's name, and there is a combination of recounted events (*the Police knocked on our door... arrived at this wretched Place*) and current reflections (*I don't understand why... I wish that I could be... I wonder...*). Shifts between these perspectives are handled smoothly through tense variation, and the closing sentence re-establishes the context of the diary as a confidante (*I'll try to write to you tomorrow*).

Pieces B and D present varied approaches to narrative. Piece B provides a third-person adaptation of the first-person narration within the stimulus book ('Star of Fear, Star of Hope'), retelling a pivotal sequence of events which ends in conflict between the 2 main characters. The strange comings and goings of 'Madam eleven o'clock' and 'the midnight ghost' in the nearby staircase are captured, and the pupil creates anticipation and tension through the withholding of information (*hear what sounded like scratching at the door... more footsteps were heard... realised that the noise was coming from Helen's parents*). The episode rounds off appropriately with a return to Helen's birthday, which is now the focal point of conflict ("*I can't believe you are leaving me on my birthday,*"... "*...I hope you still want to be my friend.*"). The task of retelling a segment of the story affects the narrative style to some degree, as the pupil falters a little when establishing the starting point (*Yesterday's events begun when the two girls had a sleep over...*), and some further detail or explication of the story situation would have shown a greater awareness of the reader.

Piece D features an unconventional narrative perspective, as the story of 'The Selfish Giant' is told by a tree in his garden. The piece includes some key moments at which the narrator's role and viewpoint are highlighted (*I stood tall and proud, watching over the joyous children... climbing up my branches... standing directly underneath me!...I overheard him... However hard I tried...*), and the pupil manages to adhere to this perspective, avoiding descriptions of sights that would not be available to the tree. The emotional weight of the story is also conveyed successfully through the depiction of feelings and through expressive dialogue, with events rounded off appropriately (*The giant and the boy sat beneath me reunited...*).

The pupil can, in narratives, describe settings, characters and atmosphere

The pupil's writing includes the successful creation of fictional worlds through description. The tree's account of events in the Giant's garden, piece D, incorporates description of the setting, with the garden and the seasons evoked powerfully through figurative language, including personification (*Winter was lording his power... His icy breath wrapped around every inch... frost had a tight grip... Winter's shocking behaviour... biting north wind whisked away any trace of Spring*) and alliteration (*shadowy spirit... bitter blades*). At times description is more direct (*colossal wall... luxurious garden... snowy branches*), and the combination of these approaches helps to give a clear sense of the story setting, with seasonal change an active component in the story and a key element in the atmosphere of the piece. The pupil does not include physical descriptions of the Giant but his behaviour, responses and motives are conveyed through observations of him (*exclaimed loudly... puzzled look on the giant's face... appalled... cursing and mumbling under his breath... extatic, constantly smiling*) and statements which interpret his internal state (*finally comprehended how selfish he had been*). The narrator is also personified effectively through the tone of the narration, signalling the tree's view of itself and its responses to events (*I stood tall and proud... the only winter*

tree left in the garden (that's me)... However hard I tried, I could not get the boy's grateful expression out of my head.)

In piece B the focus is very much on events, but the setting is captured through physical and spatial details which help to orientate the reader (*a sleep over at Helen's house... footsteps ascending the stairs... the keyhole... top floor of the building... cold, tiled floor... across the hallway*). An atmosphere of unexplained events and undefined figures is created as the 2 mysterious figures remain unnamed and without full explanation (*the lady... Madam eleven o'clock... a red face... A man... the midnight ghost... uninvited guests*), and the tension between Helen and Lydia is also conveyed (*An eerie silence spread across the room...*). At times, the pupil focuses on each of the friends as individuals, for example showing Lydia's mounting discomfort (*Lydia announced that she wanted to go home... looked longingly at Mama... worried girl... her body started to tremble... An ashamed Lydia...*) and Helen's angry responses (*...spluttered Helen... Helen screamed... stormed off... Helen was very disappointed*). These culminating interactions provide insight into their respective characters and situations.

The pupil can integrate dialogue in narratives to convey character and advance the action

The pupil demonstrates the use of dialogue to support the depiction of character and to advance the action. This fulfils the statement, though dialogue is a weaker element of the pupil's writing overall. In piece B, Lydia's exit from Helen's birthday sleepover is conveyed through speech (*"I can't believe you are leaving me on my birthday," spluttered Helen... as Helen screamed, "Go on, go! I don't care, you are not my friend anymore."*), with reporting clauses helping to capture the strength of feeling. The final statement from Lydia reflects her rather subdued state of mind, as she cannot explain the reasons for her disquiet (*"Happy birthday. I hope you still want to be my friend."*). The pupil could have further developed this use of dialogue but, within this varied piece, it captures the moment of conflict and advances the action to some degree, particularly through accompanying actions (*Lydia began to stomp across the hallway as Helen screamed, "Go on, go!..."*) as Helen watches Lydia's preparations for departing. Elsewhere, the utterances of the woman and man outside the door provoke responses and have a clear impact on the action (*"Quick, open up, it's the midnight ghost!" Lydia and Helen stood on the cold, tiled floor, shaking uncontrollably.*)

Dialogue in piece D takes the form of individual utterances rather than sequences of exchanges between characters but does move events onward at times through the responses it provokes (*he exclaimed loudly, "Get out! I forbid you to ever enter my garden again!" The children scattered as quick as a flash...*). Speech is also effective in conveying character, capturing the Giant's yearning (*"How I would like to see him again!"*) and, in the final exchange, conveying the wider implications of the original story with the Giant's impending death (*"I have longed for you to return to me," said the giant as he*

ecstatically spun the boy around. "I have returned for you, it is your time." the boy gently replied).

The pupil can select vocabulary and grammatical structures that reflect what the writing requires, doing this mostly appropriately (for example: using contracted forms in dialogues in narrative; using passive verbs to affect how information is presented; using modal verbs to suggest degrees of possibility)

The collection demonstrates the pupil's successful use of a range of vocabulary and grammatical structures, fitted to each style of writing. In the balanced argument, piece A, while the tone is informal to a large degree, passive constructions are used at times to support the informative intent, placing the emphasis at these points on Orundellico's experience rather than on those responsible (*was taken hostage... was transformed into an English gentleman... was placed in a bustling country...*), adding to the sense of his powerlessness. The pupil also uses specific verbs, including modal verbs, to help represent what can be deduced from Orundellico's situation or concluded about the issue overall (*he may have felt out of place... they would not be able to communicate... it seems... Do you think...*). The pupil also manages multi-clause sentences successfully, using conjunctions and punctuation effectively in order to recount events (*He traded Orundellico for a mother of pearl button, gave him the name 'Jemmy Button' and they set sail on the HMS Beagle.*) and to develop points (*Despite Jemmy's savage ways, he was treated very well and became unbelievably popular; he even met Queen Adelaide and King William IV.*). Adverbs and adverbial phrases are also a prominent feature of the piece, supporting the discussion of points and evidence (*Firstly... probably... As well as this...*).

The leaflet, piece E, includes imperative constructions, appropriately urging and encouraging the reader (*put down your travel guide and come... come to the Liverpool Escape Rooms... hop on a bus... get ready for...*). Conditionals work alongside these, providing potential scenarios and targeting potential users (*If so...if you book... If this sounds like...*). Expanded noun phrases help to describe and promote the attractions (*one of the most interesting cities in England... vast variety of shops... wide selection of products... wonderful, realistic settings... humongous selection of extremely entertaining shows for all the family... an hour of puzzle solving fun!*). There are minor lapses in accuracy, such as in subject-verb agreement (*comes hazards...*) and choice of preposition (*at the remarkable city of Liverpool*), but this does not have an impact on the overall effectiveness of language in the piece.

The narrative pieces in the collection also demonstrate the pupil's success in choosing appropriate vocabulary and grammatical features. The fairy-tale elements of 'The Selfish Giant', piece D, are reflected in vocabulary choices (*forbid... poverty... Joyful... content and merry... timid child... feeble and frail... frolicking*), which also capture the period in which the original text was written. Additionally, syntax and phrasing reflect features of the genre (*All was quiet... lording his power... bid the giant goodbye... How I would*

like... what met his eyes...). Well-chosen verbs aid the narration and description (*scattered... wrapped... loomed... whisked... cursing... mumbling*). In contrast, however, the piece features a far more contemporary style of narration (*a regular day in the life of a tree... the beautiful weather had come with a down side... where the boy had got to... He seemed fine*) which creates some dissonance at times.

In piece B, the pupil creates a contrast between the language of narration and dialogue, with emphasis and urgency evident in speech (*“Quick, open up...”... “Go on, go!...”*), along with indicators of who is being addressed (*“Girls, you shouldn’t have scared yourselves like that.”*). Contractions are also evident in speech (*it’s... shouldn’t... can’t... don’t*).

The pupil can use a range of devices to build cohesion within and across paragraphs (for example: conjunctions, adverbials of time and place, pronouns, synonyms)

Across the collection, there is evidence of a range of devices being used successfully to support connections within writing. The balanced argument, piece A, features adverbs and adverbials which link ideas within paragraphs as points accumulate (*Firstly, he would be... In addition, he may... Also,...*). Between paragraphs, adverbs and conjunctions help to indicate movement onward from the preceding points or the shift to opposing views (*Although the trip sounded... However, not everybody...*). Connections are also built through pronouns and synonyms, when referring to Orundellico (*boy... his... he... ‘Jemmy Button’... Jemmy... ‘wild man’*) and Robert Fitzroy (*man... he... Robert’s... captain*). Occasionally there is some lack of clarity, for example when ‘he’ is being used to refer to Orundellico when Robert Fitzroy is the subject of the sentence (*Another point is that Captain FitzRoy did not speak the same language as Jemmy Button so he did not understand a word the captain was saying*), but this does not impede understanding overall.

In the leaflet, piece E, the pupil presents a coherent promotional text, connecting ideas across the whole in various ways. Questions posed to the reader in the first paragraph focusing on ‘knowledge of Liverpool’, ‘adventure’ and Liverpool as an ‘interesting’ city, are addressed in subsequent sections about shops, the War Museum, the theatre and the Escape Rooms. The final paragraph asks the reader to evaluate their response, using the pronoun ‘this’ to refer back to the whole (*If this sounds like the trip for you...*), and the adverb ‘there’ to refer to Liverpool (*...see you there!*). Similarly, conjunctions build and expand information in each section, helping to make features seem noteworthy (*If so... Although there is... one of Liverpool’s main attractions as it has a...*). Synonyms also vary referencing, adding appeal to the descriptions (*shops... stores... museum... experience... adventure... theatre... one of Liverpool’s main attractions... an hour... Sixty minutes*).

In the narrative pieces, the pupil uses adverbs and adverbials of time to move events on and to orientate the reader. In piece B, the succession of incidents is conveyed through a

series of time markers (*Whilst telling scary Zombie stories... Moments after,... Then... Just as... A few minutes passed... Further into the night...To finish off...*), adding to the tension in the piece, and the location of events is supported through adverbs (*a few steps back... went out... came back... stormed off*). The pupil also uses the perfect tense to connect characters' reflections on events within the piece (*couldn't believe that the girls had had such a traumatic night... told them what had happened.*). Synonyms and pronouns vary referencing and add detail (*the two girls...the pair...they... Helen...the birthday girl...she... old lady...Madam eleven o'clock... Helen's parents...the couple*).

Piece D also situates events in time and place using adverbs and adverbials. Sequence is marked clearly in the opening paragraph (*Suddenly... As soon as...as quick as a flash... Then...*) and the pupil continues to carefully manage events in this long piece (*finally, Spring returned... When he eventually reached... From then on... Years later... Every afternoon... One winter morning...*), though the length of paragraphs does not always support movement between key events. References to the garden setting are varied at times (*bitter blades of grass... ruined land*) and to the boy (*one little boy... the timid child... him... his long lost friend*), though repetition of 'children' is noticeable in the piece.

The pupil can use verb tenses consistently and correctly throughout their writing

Across the collection, there is evidence of consistent and accurate use of verb tenses.

In narrative writing, the pupil maintains the past tense to convey action and create a unified experience for the reader. In piece B, the pupil makes use of simple and progressive verb forms, along with the past perfect, to capture the range of time relationships (*Instead of questioning it like the girls had been doing, the lady was vigorously pulling at it.*). The shift into present tense for dialogue is also appropriate and accurate (*"Quick, open up, it's the midnight ghost!"... "Girls, you shouldn't have scared yourselves like that."*).

The story of 'The Selfish Giant' is told well, in a consistent past tense narrative voice. Apart from 2 moments of present tense comment, as bracketed asides to the reader (*like me... that's me*), the whole span of events across seasons and years is narrated accurately, with specific episodes depicted in more detail and with the present tense used for dialogue (*All was quiet... Spring had left and Winter was lording his power... As soon as he determined what was happening, he exclaimed loudly, "Get out! I forbid you..."... I noticed him question where the boy was as he did not spot him.*).

The diary, piece C, provides further evidence of accurate use of tense, with variation supporting the aims of the piece. Present tense forms convey the situation at the time of writing and the writer's reflections (*I have just arrived... I don't understand... The fusty aroma is drifting... All I can do now is hope*), and the future form is used appropriately in the closing address to the diary itself (*I'll try to write to you tomorrow*). In addition, the

main events are recounted successfully in the past tense (*We had no choice... When our time was up, he barged past us...*).

The balanced argument, piece A, also shows successful use of the past tense to relay the key actions leading up to Orundellico's journey (...*was taken hostage... had been watching... set sail... was going to change...*), and when describing and explaining subsequent events and responses (*were excited to be sharing their home country... was treated very well... learnt many more interesting facts*). The pupil also shifts appropriately to the present tense when explaining the relevance of details to the overall argument (*Another point is that...*) and when summarising (*In conclusion, it seems that there are...*). The use of modals and the future form lead to a lapse in accuracy in the second paragraph, however, as the pupil attempts to convey the family's situation (*They will not know if their son will be cared for properly*).

In the leaflet, piece E, the present tense highlights the features of each attraction, with perfect forms capturing recent actions that remain relevant in the present moment (*The museum has put a lot of work into.... the team has put...*), while the future form presents pleasures the visitor will experience (*what you'll get if you book...*).

The pupil can use the range of punctuation taught at key stage 2 mostly correctly (for example, inverted commas and other punctuation to indicate direct speech)

A range of punctuation is used mostly correctly. Although there are inconsistencies, evidence accumulates across the collection to meet the statement – for example:

- **commas to mark fronted adverbials and clauses**

- *In 1830,... In addition,... As well as this,... Despite Jemmy's savage ways,...* (piece A)
- *Aswell as Jemmy learning about upper class manners,...* (piece A)
- *Although the trip sounded like a great idea,...* (piece A)
- *Whilst telling scary Zombie stories to see if their hair would stand on end,...* (piece B)
- *As the footsteps grew closer,...* (piece B)
- *Just as Lydia crossed the room to join Helen,...* (piece B)
- *Further into the night,...* (piece B)
- *Once inside,...* (piece C)
- *When our time was up,...* (piece C)
- *As soon as he determined what was happening,...* (piece D)
- *Judging by the puzzled look on the giant's face,...* (piece D)
- *the children were inside the garden, relishing...* (piece D)
- *When he eventually reached me,...* (piece D)
- *As well as the wide selection of products,...* (piece E)
- *Although there is a vast range of west end plays and musicals,...* (piece E)

- **apostrophes in contractions to reflect an informal register**
 - *it's... shouldn't... can't... don't...* (piece B)
 - *don't... aren't... I'll...* (piece C)
 - *you'll...* (piece E)

- **hyphens to avoid ambiguity**
 - *pitch-black... cave-like* (piece C)
 - *well-mannered* (piece E)

- **inverted commas and other punctuation to indicate direct speech**
 - *... called out, "Open up, it's Madam eleven o'clock."* (piece B)
 - *A man cried, "Quick, open up, it's the midnight ghost!"* (piece B)
 - *I can't believe you are leaving me on my birthday," spluttered Helen.* (piece B)
 - *... he would exclaim, "How I would like to see him again!"* (piece D)

- **colons and semi-colons to mark the boundary between independent clauses and to introduce lists**
 - *... as they arrived in England; the captain was going to change Jemmy Button* (piece A)
 - *... became unbelievably popular; he even met...* (piece A)
 - *... pleased with their results: Jemmy Button was transformed* (piece A)
 - *...understand why we were brought here; we aren't criminals.* (piece C)
 - *My parents are pale and shaky; I am not surprised.* (piece C)
 - *What I would give to see her; what I would give to see anyone* (piece C)
 - *... the beautiful weather had come with a down side: the children were inside the garden* (piece D)
 - *Along with the wonderful, realistic settings, comes hazards; the team has...* (piece E)

- **punctuation to indicate parenthesis**
 - *...all the plants and trees (like me)...* (piece D)
 - *...the only winter tree left in the garden (that's me)...* (piece D)

The pupil can spell correctly most words from the year 5 and year 6 spelling list, and use a dictionary to check the spelling of uncommon or more ambitious vocabulary

Spelling is mostly accurate across the collection.

Evidence of correctly spelled words from the statutory year 5 and 6 spelling list meets the standard.

- *communicate* (piece A)
- *shoulder[s]* (piece B)
- *determined* (piece D)
- *variety* (piece E)

The spelling of more ambitious vocabulary is mostly correct, for example:

- *hostage... bustling... abduction... cultures* (piece A)
- *ascending... vigorously... traumatic... spluttered* (piece B)
- *barged... wretched* (piece C)
- *colossal... luxurious... picturesque... euphoric... frolicking* (piece D)
- *confectionary... jewellery... employees... ensuring* (piece E)

The pupil can maintain legibility in joined handwriting when writing at speed

The collection provides evidence of legible, joined writing in pieces B and D, where consistency and flow is evident.

Why is the collection not awarded the higher standard?

The collection is not awarded 'working at greater depth' because not all the statements for this standard are met.

The pupil can write effectively for a range of purposes and audiences, selecting the appropriate form and drawing independently on what they have read as models for their own writing (for example: literary language, characterisation, structure)

The collection demonstrates writing that meets its purpose across a range of genres, generally incorporating good awareness of audience, but the pupil is not yet drawing fully on their reading to enhance the different pieces.

In the leaflet, piece E, the potential interests and needs of different visitors are considered, though the information is incomplete or unbalanced at times, for example the 'war museum' is said to 'make you believe you are in 1930's Liverpool' with no indication of how 'war' itself is the focus. The reference to 'hazards' is vague and the section would

benefit from specific examples to entice visitors. Similarly, in the section about the theatre, where ‘humongous selection’ and ‘vast range of west end plays and musicals’ are cited, and ‘Annie’ is named, further references to titles or genres would have added to the notion of broad appeal. While piece A outlines key arguments well, the pupil unexpectedly addresses the reader in the final sentence (*Do you think it was right...*) after detailed third-person discussion, and this produces some dissonance.

Narrative writing shows the pupil’s strengths in using the literary source material of ‘The Selfish Giant’ in piece D, though the mixture of styles jars occasionally with more contemporary language and reference points set against more elevated language (*a regular day in the life of a tree... watching over the joyous children... all that changed... shadowy spirit loomed... when school was over*). Also, while the voice of the tree returns to remind the reader of the perspective in play, the pupil is not yet integrating this narration fluidly, for example with the bracketed ‘(that’s me)’. The entry into the story episode in piece B also shows some awkwardness in handling narration (*Yesterday’s events begun when the two girls had a sleep over...*). The pupil is focusing in on a specific point in the story and attempts to do this through a time reference that is unhelpful for the reader. In the diary, piece C, description of conditions in the prison camp is vivid at times but the language shows some less successful combining of in-the-moment sensory responses with literary phrases (*pitch black, damp and the food here has mold growing on the original mould... fusty aroma is drifting slowly through the cave-like camp as tears slip through the cracks in the stone*). Events are also conveyed in a matter-of-fact way, particularly in the second paragraph, and this is at odds with the heightened emotion elsewhere in the piece (*We argued with him and complained... He reasoned with us*), weakening the impact of the diary overall.

The pupil can distinguish between the language of speech and writing and choose the appropriate register

The pupil displays some evidence of being able to choose the appropriate register to distinguish between the language of speech and writing. The spoken words in piece B signal a more informal register through contractions (*it’s... shouldn’t... can’t... don’t*), and shorter phrases give voice to characters’ desires and feelings, incorporating commands (“*Open up...*”, “*Go on, go!*”). At times, the narration moves between registers to a degree, and this can create inconsistency (*telling Zombie stories to see if their hair would stand on end, they heard footsteps ascending the stairs... staring straight at a fairly old lady!... yet another pair of footsteps were heard... like the girls had been doing... couldn’t believe...*). In piece D, period language combines successfully with traditional tale convention in speech (“*I forbid you...*” ... “*How I would like to see him...*” ... “*You have returned...*”) but, once again, register varies in the narration somewhat, from elevated language (*All was quiet... hasten across... perfectly content*) to more contemporary expressions (*Judging by the puzzled look... out of my head.*).

The pupil can exercise an assured and conscious control over levels of formality, particularly through manipulating grammar and vocabulary

Examples highlighted earlier in relation to purpose and speech demonstrate that there are some inconsistencies in the pupil's handling of register in narrative writing. The pupil can successfully use grammar and vocabulary to create appropriate effects, for example manipulating syntax in piece D ("*How I would like...*") to emphasise formality. However, vocabulary and expressions shift noticeably at times.

In the balanced argument, piece A, a moderate level of formality is established through some appropriate vocabulary and structures, though this is not always maintained. A passive form introduces the reader to Orundellico's situation (*was taken hostage...*) before the active voice then details Fitzroy's part in events (*had been watching... traded...*). When trying to convey Orundellico's experience empathetically, modal verbs help to imagine and project (*would be... probably would not see... may have felt*), though this ends in some confusion between expressing possibilities and future events (*They will not know if their son will be cared for... they would not be able to...*). While the piece features some effective use of grammatical forms to convey different views (*Some English people were excited to be sharing their home country with a 'wild man' and others' opinions were that he was in a better place*) and to summarise (*it seems that there are more powerful arguments against Jemmy's abduction than for*), precision is lacking, for example in the choice of conjunctions and determiners (*...no clothes for the long journey ahead or any for when they reached...*).

The leaflet, piece E, while communicating its promotional message very effectively, includes constructions that create a noticeably more formal tone (*Annie' is by far the main interest, with its ability to captivate...*), which is out of keeping with the lively approach of the whole.

Overall, these points highlight that the pupil is not yet demonstrating assured and conscious control across different forms.

The pupil can use the range of punctuation taught at key stage 2 correctly (for example: semi-colons, dashes, colons, hyphens) and, when necessary, use such punctuation precisely to enhance meaning and avoid ambiguity

Throughout the collection, the pupil demonstrates accurate use of the range of punctuation taught at key stage 2 (KS2). In piece D there are occasional points at which a comma splice appears ("*You have returned, I have longed for you to return...*"... "*I have returned for you, it is your time.*"). However, the patterning of these weighty statements at the end of the piece demonstrates the pupil's desire to connect the clauses in a different way, and the error in comma placement is uncharacteristic of the collection as a whole. A hyphen is misplaced in piece E (*river-side*) but is otherwise used appropriately to avoid ambiguity. The pupil uses a dash in piece E to create a break

before closing the piece with a form of sign-off (*get ready for the time of your life – see you there!*) and again the intention is clear, but the choice is not appropriate. However, as the range of correct examples shows, the clausal complexity of some of the pieces (particularly the argument and 'The Selfish Giant' narrative) is well managed through the pupil's punctuation choices, and their success in using punctuation to support meaning evidences that they are fulfilling this statement.

Pupil B – working at greater depth

This collection includes:

- A) a short narrative
- B) a discursive report
- C) a formal letter
- D) a narrative
- E) a persuasive speech
- F) a short narrative including dialogue

All of the statements for ‘working towards the expected standard’, ‘working at the expected standard’ and ‘working at the greater depth standard’ are met.

The pupil can write effectively for a range of purposes and audiences, selecting the appropriate form and drawing independently on what they have read as models for their own writing (for example: literary language, characterisation, structure)

This collection includes writing in a range of forms for different purposes and audiences. Two short narratives describe a doomed sea voyage, piece A, and the lead up to the voyage, piece F, while a longer story, piece D, is based on the silent animated film ‘Alma’. Non-fiction writing includes a discursive report on the Bermuda Triangle, piece B, a letter to King Charles on the occasion of his coronation, piece C, and a persuasive speech on the environment, piece E. Evidence accumulates across the collection to indicate that Pupil B is able to adapt their writing for purpose and audience, and draw on their wider reading to inform content, structure and language choices.

An atmospheric narrative, piece A, describes the last hours of a ship sailing towards its doom. The use of speech in the opening sentence (“*Land ahoy!*”) throws the reader right into the heart of the action. Awareness of the reader is further demonstrated in the manner in which the writer builds and sustains tension across the piece through structure, literary techniques and vocabulary. For example, the use of a first-person narrator with knowledge and understanding of the imminent danger supports reader understanding and is contrasted to good effect by the ignorance of captain and crew (*I welcomed fate with open arms... They were all clueless as to what was about to happen.*). The ominous atmosphere is established from the start through a well-crafted metaphor linking the ocean’s movement to the narrator’s mood (*A large wave rippled under ship, and a feeling of dread washed over me.*) and through the personification of the threat (*Doom was approaching*). A second paragraph skilfully steps the reader back from the immediate events to establish the context, and the passing of time is portrayed through rhythmical repetition (*So much time had passed. Days. Weeks. Months. Years... Many hours spent*). Speech confirms the nautical setting (“*Hoist the sails!*”... “*Climb the rigging!*”... “*Standby!*”) and subsequent references establish the historic nature of the vessel (*wind-swept sails... creaking wooden floorboards... telescope drawn.*). Alliteration

provides an appropriate rhythm to a description of life on the ocean waves (*sailing across the salty seas and listening to the sound of the breeze whipping through the wind-swept sails.*).

The threat to the sailors is foreshadowed from the beginning but its nature withheld until the final paragraph, keeping the reader guessing (*A large wave rippled under ship...Not for much longer... Every soul that passed through these lands was destined to never return... A dark shadow passed under the creaking wooden floorboards.*). The pace of the final reveal is gradual and suspenseful; the characters' reactions cleverly positioned before the description of the object of their fear, for greater impact (*Most of the young sailors recoiled in shock... a unanimous gasp came from their mouths*). Longer and shorter sentences are combined for dramatic effect (*And that's when it emerged... A metal monster, the size of ten ships, rose from the watery depths, its blinding blue eyes piercing into all who dared to look too deep.*), and similes and metaphors expand the horror (*Wires as long as rivers snaked all over its body... stealing all life from me*). Rhetorical questions express fear and disbelief (*Was this the end?*), and the repetition of the word 'doom' in the final line cleverly echoes the story opening and leaves the details of the narrator's ultimate fate to the reader's imagination.

Piece F, a prequel to piece A, provides answers to the questions raised by the earlier piece through some well-managed dialogue. The reader learns how the narrator knew of the 'monster of the deep' long before setting out and discovers why he was nevertheless compelled to travel (*"I've wanted this for as long as I can remember. My mother needs me to go..."*). A good balance of dialogue and narration sustains reader interest, with the horror of the 'story of the monster' only hinted at (*a tale that made my blood run cold*). The language used echoes that of its companion piece, successfully placing the action in an atmospheric nautical setting and in the past (*the cobbled street towards the harbour... Her mast stood tall against the darkening sky... Pushing my way into the inn...*). Figurative language, including metaphors and idioms, is used to describe the shift in mood across the piece (*A feeling of joy washed over me... he fixed me with his haunted eyes and told me a tale that made my blood run cold.*) and deliberate repetition and the 'power of three' emphasise the narrator's initial determination and contrast it with his subsequent regret (*I would not listen. I wanted to sail. I needed to sail... I should have listened. I know that now.*).

The report, piece B, also focuses on the mysteries of the deep. An evaluation of some of the theories explaining the Bermuda Triangle, this report skilfully combines discursive language with language reflecting the sensational nature of the subject. The opening paragraph employs techniques designed to hook the reader into the mystery. These include fragment sentences and ellipses (*Lives lost. Ships and planes vanished into thin air... Hundreds of theories, but no definite answer*), rhetorical questions and alliteration (*what dwells in the darkness of the seabed?... Will we ever find out?*), and deliberate repetition (*no debris left, no nothing.*). Hyperbole deployed to intrigue in the first paragraph (*have perplexed humans for generations... one of the most sinister mysteries today ... Hundreds of theories*) is repeated across the piece (*unfathomable mystery...*

ultimate answer to this baffling mystery.) and is also used to bring the report to a powerful end (*The deadly forces of Mother Nature are unstoppable. Some mysteries we just cannot solve.*).

Impersonal language more typical of a discursive report adds structure and coherence to the piece as it explores the various theories (*Some may say... On the other hand, scientists argue... Other people claim that a potential conclusion...*). The language selected to describe each theory is appropriate to content, with language drawn from fiction used in descriptions of the monster theory (*said to dwell in the deepest darkest crevices of the sea*), while technical vocabulary is applied to scientific explanations (*a more plausible reason is methane hydrate... inadequate buoyancy... electromagnetic pull.*). The writer also provides personal commentary throughout to sustain reader engagement and reaches their own conclusion (*But is this the most logical explanation?... What if something less likely... was the real reason?... we have to assume he was telling the truth... I believe that the cause of the disappearances is the electromagnetic pull.*).

The highly formal letter of condolence and congratulation to the new King, piece C, demonstrates the pupil's research into the language and traditions of monarchy (*faithful service to our nation... prosperous reign... contribute to the welfare of the British people... devoted to charitable causes*). Elaborate expressions of condolence are also drawn from researching the relevant conventions (*my heartfelt condolences and sympathy... death of your beloved mother... deep within our hearts and minds... I was saddened to hear of her passing*). The writer skilfully positions themselves as a loyal subject (*an inspiration not just to those who lived under her reign... It will be a privilege to witness... I am honoured... Your Majesty's humble and obedient servant.*) and conveys reverence for ceremony and tradition (*historic occasion... traditional location... the ancient ceremony... passed down through generations*), but also expresses a subject's expectations of their new monarch (*I trust that you will expand on this work*).

A confident and vivid first-person narrative, piece D, establishes Pupil B as a writer in possession of a rich repertoire of literary language and technique. The pupil's mature skill is particularly evident in their judicious use of precise descriptive language. This language brings character and setting to life, builds and sustains atmosphere and keeps the reader engaged throughout. The unfolding of the plot over this long piece is also well-paced, with explanatory details deftly handled and the complex climax of the original stimulus – an animated film in which characters are transformed into dolls – very well-managed.

Descriptive techniques drawn from the pupil's wider reading include figurative language to describe the setting (*A barren landscape, cursed with frost, the sun deep in hibernation... A dark silhouette of a cathedral was just about visible through the sea of fog.*) and fragment sentences and the 'power of three' to build atmosphere (*Doom. Gloom. The only thing this city had ever known... Abandoned, deserted, desolate... Souless eyes. A lifeless body.*). The use of the first person provides the reader with direct access to the narrator's thoughts and feelings (*The hairs on the back of my neck stood*

up. *“Strange,” I thought.*). Repetition, rhetorical questions and a balanced sentence are used to emphasise their discomfort, confusion and fear (*as though it was staring back at me, into my soul, my mind, searching my memories and my deepest, darkest secrets... Someone was watching. Something was watching... It couldn't be. It couldn't... What was happening to me?... Emptiness was all I saw; emptiness was all I felt.*).

The danger to come is skilfully foreshadowed from the start of the story (*Doom... all except one shop... weather-beaten missing posters... sent a shiver down my spine... a space left just for me.*). There is a well-handled moment of tension when the narrator pauses briefly before moving inexorably towards their fate (*I was about to turn on my heel and return to the safety of shelter... Nothing special ever happens to me... Knowing I would regret it if I didn't... The door was open just wide enough for me to slip through...*). The action within the shop is as well-paced as the initial build up, the gradual revelation of sights, sounds and sensations heightening the suspense (*An ominous creak... Something was watching... The wind seemed to whistle louder... Dolls, rows upon rows of them... a small boy-doll on a bike... pedalling desperately... trying in vain to escape.*). The invisible 'enemy' is described through some apt figurative language, and the well-executed use of the passive also captures the horror of the narrator's end (*My feet dragged me like a puppet on a string; like some sort of invisible force pulling me forward; like I was prey that a hunter was luring into their trap... Suddenly, it was as if my soul had been swallowed up into this figure, this thing, consuming every last breath from my body.*). The pathos achieved in the final lines is poignant (*An auburn-haired girl came joyfully skipping... Little did she know, she wasn't just writing her name. She was writing her fate.*).

Rhetorical devices are also used to good effect in the powerful opening to an impassioned speech urging listeners to act to protect the environment, piece E. Two rhetorical questions, rich in alliterative noun phrases, call attention to the marvels of the planet (*Have you ever witnessed a majestic macaw glide... Have you ever watched a dolphin diving...*) and are immediately contrasted by a third designed to provoke (*Have you ever wondered how much longer these awe-inspiring marvels have left to thrive?*). This is followed by a bleak description of the destruction wrought by mankind, deliberate repetition of words and structures across the piece rhythmically hammering home the urgent need for action (*... every tree chopped down, every plastic bottle dropped.... We need to stop. We need to make a change.*).

The pupil's knowledge and understanding of persuasive texts is further evidenced in the subsequent paragraphs, where authoritative facts and figures are combined with more emotive language. For example, experts' views are referenced to lend authority (*Rising sea levels could impact 1 billion people by the year 2050, and experts think that by the end of the century, the ocean's waters could have risen up to 2 metres.*) and readers' emotions manipulated through repeated direct appeal (*So please, stand up... Imagine the great devastation... How would you feel watching your home disappear in front of your very own eyes?*). The speech concludes somewhat abruptly, but nevertheless appropriately, with a stark warning (*In just under a decade, our actions will be*

irreversible.) which is immediately followed by an attempt to empower its listeners (*you can make a massive difference...*), thus ending on a high note.

The pupil can distinguish between the language of speech and writing and choose the appropriate register

Throughout the collection, Pupil B employs the more formal vocabulary and structures of written language, rather than language more typical of everyday speech. In the non-fiction pieces, for example, they select writerly synonyms for everyday words. In the Bermuda Triangle report, piece B, the writer uses ‘perplexed’, ‘unfathomable’ and ‘malfunctioned’ in place of their everyday equivalents; and in piece E, the persuasive speech, they select ‘witnessed’, ‘into decline’, ‘demolished’, ‘irreversible’ and ‘devastation’. The letter to the King employs specific vocabulary and phrasing atypical of everyday speech (*I have the honour to be, Sir, Your Majesty’s humble and obedient servant*.) with the occasional lapse in precision (*I am adamant*).

The structures selected are also writerly rather than speechlike. The pupil’s regular use of repetition for emphasis and effect, for instance, is an example of the language of writing. This is particularly evident in the persuasive speech, piece E (*completely wiped out, completely extinct, completely demolished*). Techniques used by this pupil in their fiction writing, such as the elaborate metaphors in ‘Alma’, piece D, are also atypical of everyday speech (*A barren landscape, cursed with frost, the sun deep in hibernation*). The piece also includes many phrases more typical of written narratives than oral forms (*The only thing this city had ever known... today was no exception... wondering if my eyes were deceiving me*). More speechlike structures are sparingly and deliberately used across the collection. For example, the final direct appeal to the listener in the persuasive speech, piece E, includes a deliberately contracted form (*That may seem a colossal amount of time to you; really, it isn’t*).

The register of the pieces is driven by the purpose and audience for each. In the report on the Bermuda Triangle, piece B, the semi-formal register is aimed at an audience looking for reliable information but also drawn to sensation and mystery. The persuasive speech, piece E, is also semi-formal in tone, aiming for authority while also deploying a less formal, emotive register. The letter to the King, piece C, is highly formal, expressing reverence appropriate to a monarch and solemnity on the occasion of a death.

Considerations of register also apply to the narratives. The register of the nautical narratives, pieces A and F, is rather formal and this is appropriate to their historic setting. This formal register is achieved through the elevated style of the narrative voice in both pieces (*Every soul that passed through these lands was destined to never return... I left my lodgings at dusk, making my way down the cobbled street towards the harbour*.) and also through the characters’ manner of speaking (“*Anchor down! We rest here for tonight,*” ... “*Prepare for battle! Ready your weapons!*” ... “*... We sail at dawn.*” ... “*... but sir, I must,*” ... “*destined never to return. Never to be heard of again.*”). There is one small lapse in register in piece A (*I didn’t even have a clue*), but it is otherwise sustained across the piece. The second narrative, Alma (piece D), is more informal, especially when

expressing the immediate thoughts and experiences of the child narrator, and this establishes a more intimate tone (*Maybe I was crazy for thinking it was real. Maybe all I am is a fanciful orphan after all. Nothing special ever happens to me.*).

The pupil can exercise an assured and conscious control over levels of formality, particularly through manipulating grammar and vocabulary

The pupil can achieve the required register or level of formality for each of the pieces in the collection through the deliberate selection and controlled manipulation of the language used.

In the semi-formal discussion on theories relating to the Bermuda Triangle, piece B, the writer aims to convey the authority of the information and views shared using formal language, and deploys more informal, dramatic language to hook and sustain reader interest. The theories are presented using the third person (*Some may say... scientists argue...*), and constructions which use modal verbs and the passive also support formality (*could be the ultimate answer... This could also explain... It could be argued that... Commonly known as...*). Some archaic formal phrasing is used to convey seriousness (*have perplexed humans for generations... What forces are at work... this unfathomable mystery is thanks to the work of a monster... The deadly forces of Mother Nature...*). Contemporary scientific terminology adds weight to the explanations (*Methane eruptions... electromagnetic pull...*). More informal constructions include fragment sentences, rhetorical questions and the use of the first person when the writer wants to convey drama and draw the reader into the mystery (*Hundreds of theories, but no definite answer... Will we ever find out?... But is this the most logical explanation?... we have to assume he was telling the truth.*).

Piece E, the persuasive speech, is also semi-formal, deploying formal constructions to emphasise the seriousness of the situation and to persuade with authority, in combination with more informal language designed to manipulate listeners' emotions. The formal passive voice conveys the vulnerability of the environment, and modal verbs describe a bleak future (*more and more of these wonders are heartlessly destroyed... rainforests will be completely wiped out... Rising sea levels could impact 1 billion...*). Subordination is applied to explain and expand (*1/3 of the whole human population is dependent on forests, yet we still continue to ruthlessly wreck them...*), and statistics also lend formality and weight (*Even now, only 28% of the rainforests in the world are left*). The use of direct appeal (*Have you ... So please, stand up...*) and the first-person plural (*We need to stop. We need to make a change.*) is more informal. The inclusion of some more informal phrases (*There are many deadly threats out there... completely wiped out... everyday choices add up*) and emotive content and language, sometimes including alliteration, also strengthens the appeal to individual listeners (*we still continue to ruthlessly wreck them... as they observe their habitat slowly melting, their only rest after never-ending hours of swimming gone forever. How would you feel watching your home disappear in front of your very own eyes?*).

The letter to the King, piece C, uses highly formal language and constructions, including a formal address, valediction and references to monarchs (*Dear Sir... Her Majesty, Queen Elizabeth II,... I am honoured to send Your Majesty... Her Majesty the Queen Consort... I have the honour to be, Sir, Your Majesty's humble and obedient servant.*). Points raised by the writer are introduced using phrases typical of highly formal letter writing (*I wish to take this opportunity... I was saddened to hear... It will be a privilege... I am honoured...I trust... I have the honour...*). Formality is sustained through the manipulation and control of verb forms. For example, the passive voice is used where appropriate (*the ancient ceremony of crowning our monarch has been passed down through generations and is conducted today...*) and modals formally express the writer's intention (*I would like to convey...*). Tenses are well-handled and include the present perfect (*you have devoted*), the present perfect progressive (*has been the traditional location of coronations since...*) and the future form (*It will be a privilege to witness...*). Multi-clause sentences are also well-crafted and controlled (*While I was saddened to hear of her passing, I am adamant that your reign will be just as memorable.*), and include precise and sophisticated vocabulary (*inspiration, beloved mother, vivid memory, traditional location, ancient ceremony, on this historic occasion*).

The formal elevated style used in the historic narrative, piece A, is achieved using elaborate and archaic phrasing (*It was formidable. Every soul that passed through these lands was destined to never return... We were fools for thinking... I welcomed fate with open arms.*). Descriptive adverbials also support the period feel (*devoted to sailing across the salty seas... the young sailors recoiled in shock... its blinding blue eyes piercing into all who dared to look too deep.*). Tenses are manipulated with control to describe events at different points in time. For example, the simple past, continuous past and present perfect describe immediate events (*A large wave rippled under ship, and a feeling of dread washed over me. Doom was approaching quicker than I would have liked.*). The past perfect describes prior events (*So much time had passed.*), and predictions for the future are expressed using future forms, some deploying modal verbs (*Like it would be any different for us. We were fools for thinking it would be... They were all clueless as to what was about to happen.*). Multiclausal sentences are usually well-controlled (*Most of the young sailors recoiled in shock, except me, and a unanimous gasp came from their mouths.*). Less formal, non-standard constructions, including fragment sentences and sentences beginning with 'And', are deliberately deployed to add to the drama (*And that's when it emerged... Darkness. Doom. Death.*).

The prequel to this piece, piece F, sustains the formal elevated style of its companion (*One last look before nightfall. Her mast stood tall against the darkening sky. My ship. A feeling of joy washed over me. My ship!*) and demonstrates Pupil B's ability to sustain control over language through the deft use of dialogue to explain plot and character (*"Here he is at last!" shouted the captain, glass raised. "Let's drink to his first voyage!"*). Well-controlled multiclausal sentences provide appropriate levels of detail (*Sitting heavily in the chair opposite, he fixed me with his haunted eyes and told me a tale that made my blood run cold.*) and are combined with shorter and fragment sentences to build tension (*And that's where he found me. The old sailor who warned me. The warning I ignored.*).

The vocabulary selected consistently supports the period nautical setting (*lodgings... cobbled... inn... voyage... crewmates... destined*).

The longer narrative, Alma (piece D), is less formal than the nautical narratives. There are, nevertheless, deliberate changes in levels of formality within the piece between the more formal descriptive passages and the narrator's more informal internal dialogue. Rich descriptions are crafted using well-chosen vocabulary and using language structures such as noun, prepositional and adverbial phrases in multi-clause sentences (*Towering houses rose up towards the never-ending void of snow in the sky, the snowflakes falling and leaving the grey-tiled rooftops and endless cobbled streets covered in a freezing coat.*). Verb choice often enhances descriptions and deliberately avoids the overuse of extraneous adverbs and adjectives (*cursed, covered, fogging, plunged.*). The narrator's own thoughts and experiences are expressed in more informal speechlike vocabulary (*I skipped across the crunching snow... and skidded to a halt... Maybe I was crazy... Nothing special ever happens to me... Knowing I would regret it if I didn't,... stormed away...*). Longer and shorter sentences are used in combination to build tension (*The wind seemed to whistle louder and, as I tried to turn back, the door slammed...I was trapped...Someone was watching.*). Changes in tense distinguish immediate events described in the simple past (*I turned, curious as to what the noise was*) and past continuous (*It seemed as though it was staring back at me...*) from the ominous prior events described using the past perfect (*weather-beaten missing posters that had been there as long as I could remember... Many names, some decades old, had been scrawled in white chalk.*). Participle phrases are used regularly to elaborate and expand these descriptions (*I stood there, staring in awe... Trying to get a closer look, I wiped my mitten across the frost-covered window... But, taking pride of place in the centre of the shop, standing on a red velvet cushion, was the doll that looked like me.*).

The pupil can use the range of punctuation taught at key stage 2 correctly (for example: semi-colons, dashes, colons, hyphens) and, when necessary, use such punctuation precisely to enhance meaning and avoid ambiguity

A range of punctuation is used correctly – for example:

- **commas to clarify meaning**
 - *A metal monster, the size of ten ships, rose from the watery depths, its blinding blue eyes piercing into all who dared to look too deep.* (piece A)
 - *The Lusca, said to dwell in the deepest darkest crevices of the sea, down blue holes and where the sun doesn't shine, could be the ultimate answer to this baffling mystery.* (piece B)
 - *While I was saddened to hear of her passing, I am adamant that your reign will be just as memorable.* (piece C)
 - *I darted down alleyways past the charcoal black houses, the route I knew so well, and skidded to a halt as I approached the end of the avenue.* (piece D)

- *I scratched my name over the dirty surface, 'Alma'. (piece D)*
- *When I stood him up, he steered straight towards the door, trying in vain to escape. (piece D)*
- *I left my lodgings at dusk, making my way down the cobbled street towards the harbour. (piece F)*

- **punctuation to indicate parenthesis**
 - *Methane eruptions – also known as mud volcanoes – are explosions of frothy water... (piece B)*
 - *The vivid memory of Her Majesty, Queen Elizabeth II, will remain deep within our hearts and minds forever. (piece C)*
 - *I have the honour to be, Sir, Your Majesty's humble and obedient servant. (piece C)*
 - *Many names, some decades old, had been scrawled in white chalk. (piece D)*
 - *A figure that seemed to look just like me – wide green eyes, messy blonde hair and the same dirty clothes – stood before me in the window of the shop opposite. (piece D)*
 - *Global warming increases the risk of more frequent – and heavier – rainfall, snowfall, and other precipitation. (piece E)*

- **colons, semi-colons and dashes to mark the boundary between independent clauses**
 - *Its history is one of the most sinister mysteries today; what dwells in the darkness of the seabed? (piece B)*
 - *I appreciate how much time and effort you have devoted to charitable causes during your life; I trust that you will expand on this work now that you have become King. (piece C)*
 - *Buildings were plunged into darkness: not a single light shone from the cracked, grimy windows, thick layers of mist fogging them like a one-way mirror. (piece D)*
 - *Emptiness was all I saw; emptiness was all I felt. (piece D)*
 - *That may seem a colossal amount of time to you; really, it isn't. (piece E)*

- **colons to introduce a list**
 - *Many hours spent reacting to commands: "Hoist the sails!", "Climb the rigging!", "Standby!" or "Cast off!" (piece A)*

- **hyphens to avoid ambiguity**
 - *never-ending, weather-beaten; boy-doll, patched-up (piece D)*
 - *tree-tops, awe-inspiring, ice-free, never-ending (piece E)*

Across the collection, Pupil B's punctuation is usually accurate and used effectively to support meaning and manage the pace of the writing for the reader. For example, commas are used to manage multi-clause sentences and enhance clarity for the reader in a dense sentence in the report, piece B (*The Lusca, said to dwell in the deepest darkest crevices of the sea, down blue holes and where the sun doesn't shine, could be the ultimate answer to this baffling mystery.*) In the formal letter, piece C, commas are deployed to emphasise contrasting ideas (*While I was saddened to hear of her passing, I am adamant that your reign will be just as memorable.*). In piece D, the Alma narrative, the pupil uses punctuation to control a combination of short fragment sentences and long sentences to good atmospheric effect (*Doom. Gloom. The only thing this city had ever known. A barren landscape, cursed with frost, the sun deep in hibernation. Towering houses rose up towards the never-ending void of snow in the sky, the snowflakes falling and leaving the grey-tiled rooftops and endless cobbled streets covered in a freezing coat.*).

Pupil B also applies parenthesis to manage detail and expand information and ideas, for example in Alma, piece D (*Many names, some decades old, had been scrawled in white chalk.*), and in the persuasive speech, piece E (*Global warming increases the risk of more frequent – and heavier – rainfall, snowfall, and other precipitation.*). Colons and semi-colons also support expansion, for example in the letter, piece C (*I appreciate how much time and effort you have devoted to charitable causes during your life; I trust that you will expand on this work now that you have become King.*), and in Alma, piece D (*Buildings were plunged into darkness: not a single light shone from the cracked, grimy windows, thick layers of mist fogging them like a one-way mirror.*).

Pupil C – working at the expected standard

This collection includes:

- A) a retelling of a myth
- B) a diary entry
- C) a balanced argument
- D) a letter
- E) a newspaper report

All of the statements for ‘working towards the expected standard’ and ‘working at the expected standard’ are met.

The pupil can write effectively for a range of purposes and audiences, selecting language that shows good awareness of the reader (for example: the use of the first person in a diary; direct address in instructions and persuasive writing)

Across the collection, there is evidence of successful writing to meet a range of purposes. Piece A is a retelling of part of the myth of ‘Orpheus and Eurydice’, based on the version in ‘Greek Myths’ by Marcia Williams, while a diary entry conveys the experience of a pilot who has crash-landed in a jungle (piece B), drawing on ‘The Explorer’ by Katherine Rundell.

Two non-fiction pieces have fiction texts as their starting point. Piece D is a letter based on the premise of ‘The Day the Crayons Quit’ by Drew Daywalt, with the pupil writing to the classroom chairs to persuade them to return, while events from the almost wordless picture book ‘Tuesday’ by David Wiesner, are presented in the form of a newspaper report in piece E. In addition, a balanced argument (piece C) considers the pros and cons of video gaming, exploring and weighing up different views on the issue.

In the myth retelling, piece A, the pupil evokes an archaic, classical world, with elements such as ‘the land of the dead’ and ‘the river styx’ incorporated appropriately, and interactions based around mortal and godly status (“*Please forgive me...*” ... “*on one condition*”). The ending reinforces the sense of drama and tragedy in the story (*Now she was gone forever.*), capturing the authoritative third-person voice suited to the genre. In contrast, the diary entry (piece B) demonstrates the pupil’s grasp of a more contemporary, naturalistic story world. The first person is used to convey the immediate situation (*As I sit here...*) and reflections (*gives me the shivers... I am brave*), and the pupil incorporates a recount of preceding events, shaped by the diary writer’s perspective (*all I could hear was screams... I thought to myself... the most perplexing part of my day*). There is a conventional salutation to the diary itself (*Dear Diary*) and sign-off (*Fred*), but the projection forward to an unknown future includes ‘God’ as an audience (*God I don’t know if you will be reading this...*), adding a layer of significance to the fictional writer’s situation and an insight into their perspective.

The balanced argument focused on gaming, piece C, informs and gives careful consideration to both sides of the issue. A generalised reader is addressed (*you... your health*) and brought into the discussion (*we will explore... there's no escaping it now... what do you think*). Information is supported with statistics, and relevant reference points related to health, lifestyle and the specific technical features of games suggest authority (*93% of children in the United Kingdom... age-rated for younger children... improve hand and eye coordination... social skills*). The balanced nature of the piece is underlined through the approach of directly considering the converse view after each point is made (*...children are missing out... (not enough exercise and fresh-air)... However, some games are linked to fitness...*). The pupil leaves the reader to contemplate their own view at the conclusion, although the point is expressed somewhat ambiguously (*numerous people agree on both sides of the argument*) and the ending is somewhat underdeveloped and abrupt.

In piece D, the pupil replies to a letter purporting to be from the classroom chairs, in which they declare that they are striking in protest of the children's treatment of them. The letter begins with an acknowledgement of the original letter (*I am writing in response to your letter...*) and an apology (*I would like to apologise on behalf of everyone...*). It includes requests for the chairs to return, along with an element of reprimand and attempts to evoke guilt (*It is your duty to use your muscles... Please return immediately... You wouldn't want us to get told off...*). A formal register is established (*us children... Furthermore...*), although the humorous tone of the stimulus text is carried through with references to 'bodily gasses' and 'a fart chair protector cover'. At times, the mixture of appeal and protest creates a sense of inconsistency, with the audience for the letter being clear but the position of the letter-writer varying.

The newspaper report, piece E, provides a clear account of a fictional event, with key features present, including an alliterative, attention-grabbing headline (*Terrorising Tuesday*), key details of time and place (*Tuesday, 21st of March, residents of Brook Haven*) and of the incident (*lily pads scattered all over town*). A fuller chronological recount of events then follows, with references to 'the police' and to an 'Eye witness', who is presented in the conventional fashion, with both name and age (*sarah Corn, 10*). The witness comment is included with a clear shift in tone (*"Well... I was trying to talk to my dad when..."*) and the piece also summarises the ongoing situation and instructions to readers (*keep an eye out... if you have any more information please contact the police*).

The pupil can, in narratives, describe settings, characters and atmosphere

The collection provides evidence that the pupil is able to describe settings, characters and atmosphere. The Orpheus myth retelling, piece A, features some successful evocation of the classical setting of the 'land of the dead', with well-chosen adjectives suggesting mood as well as physical features of the landscape (*barbarous, gloomy*

land... The Asphodel fields had a glacial gust of wind... desolate and devoid... vibrant colours had faded away.). This helps to convey Orpheus's situation and his state of mind, and his thoughts and responses are also stated directly (*began to quiver and tremble... started to doubt himself... crept tentively... knees were trembling.*). Some description is formulaic and over-familiar, however (*Goose bumps raced up his arm... tingly feeling in his stomach*). The King and Queen's status is represented through Orpheus's actions (knelt... placed his golden lyre at their feet) and Persephone's authority and openness to concession is also suggested (*Queen Persophone beckoned him... the Queen smiled.*).

In piece B, the landscape that the diary-writer 'Fred' finds himself in is described briefly but effectively in relation to the impact of the crash-landing (*in the scorching sunlight... diving into water, like people diving into pools... crash landed onto the ground with a thud*), rather than through detailed description. This limits the overall sense of setting, but the first-person voice helps to convey character effectively, through direct expression of feelings (*distraught, petrified, fearful... joy... couldn't believe what I was seeing... perturbed me!*).

The pupil can integrate dialogue in narratives to convey character and advance the action

While there is little dialogue in piece A, it does help to convey character, with Orpheus's request to the King and Queen reflecting his willingness to show humility (*"Please forgive me for trespassing..."*) and his devotion to Eurydice (*"...my beloved Eurydice..."*). Persephone's speech helps to indicate her confidence, as well as her generosity (*"I can't believe you have made it... You may free Eurydice on one condition..."*), and narration expresses Orpheus's internal responses indirectly at times (*Eurydice was there!... Now she was gone forever.*). Speech also moves events on and enacts change, as Orpheus's words prompt Persephone to consider a response, and to declare the conditions under which he can save Eurydice. Dialogue carries information that is not repeated in narrated material.

The pupil can select vocabulary and grammatical structures that reflect what the writing requires, doing this mostly appropriately (for example: using contracted forms in dialogues in narrative; using passive verbs to affect how information is presented; using modal verbs to suggest degrees of possibility)

Narrative writing in the collection evidences vocabulary and structures which are mostly appropriate to the needs of each piece. In piece A the pupil maintains a sense of the classical world throughout, with apt references (*Asphodel fields... land of the dead... his linen Chiton... golden lyre... land of Tartarus... river styx*). Additionally, a sense of gravity is established through heightened language and a tendency to pair words, sometimes alliteratively (*quiver and tremble... desolate and devoid... doge and weave... ghosts and ghouls... fleeting glance*). The formality of this storyworld is mostly upheld, and characteristic features of traditional storytelling are supported by the use of modal verbs

(“*You may free Eurydice...*”) and conditionals (“*...If you do...*”), along with adverbs and adverbials, which tend to emphasise the significance of time and place, and the portentous of actions (*ran for his life... get my beloved Eurydice back... disappear forever... Finally, ... gone forever*).

The diary entry, piece B, demonstrates a more vivid narrative style, with the writer’s observations and experiences conveyed in direct fashion through powerful adjectives (*scorching... distraught, petrified... singed... cru[m]bled... mammoth bloody*) and contemporary points of comparison (*like people dive into pools... We fell through the air, like a meteorite... cry like a baby*). An energetic, informal register is supported through contractions (*what’s... couldn’t... wasn’t... We’re*) and colloquial expressions (*gonna die... gonna cry... totally not*), although the piece also features vocabulary and constructions that are more formal, creating some inconsistency overall (*I will survive this monstrosity... so elated and thankfull*). The pupil uses short phrases and clauses at times, joined with co-ordinating conjunctions, to reflect the dramatic events and the writer’s reliving of them (*I will survive this monstrosity... or, will I?... But it wasn’t, we were falling... “We’re gonna die!”*), while longer constructions also capture successive reflections (*I was so elated and thankfull because I wasn’t the only one who had survived!*). Modal verbs reflect the uncertainty of the situation (*could choose... will I*).

In the balanced argument, piece C, vocabulary supports the informative purpose, reflecting the topic (*electronic devices... screens... age-rated... online world*) and areas of concern and debate (*childrens health... educational... hand and eye coordination... addicted... social skills... fitness... covid-19... supervised... adult or carer*). This lends authority to the piece, along with impersonal and summative expressions, including passive forms, which suggest an overview of the evidence (*... have been designed to be... No-one can deny... many people believe... It is claimed that... On the contrary...*). Detail and explanation are extended through multi-clause sentences, using a variety of conjunctions (*games that can be played on... complaining because of... another game where it is age-rated... children who can be home-schooled... which can be bad for your health*), and this is mostly successful. At times, more informal expressions create an inconsistency of tone (*how much they’re spending on screens... loads of fun... a lot more*), but the pupil is mostly making appropriate selections.

The letter to the classroom chairs, piece D, provides further evidence of a formal style achieved through specific vocabulary choices (*beloved... witnessed... behalf... duty... mistreated... drastically... Furthermore... astonished*), reflecting the desire to flatter and appeal to the recipients. A polite and respectful tone is underlined through phrases such as ‘in response to’, ‘would like to apologise on behalf of’, ‘day in and day out’ and extended sequences of clauses (*I am sorry to hear that you have been... I am astonished to hear that you believe that...*), with a passive form (*you have been*) included appropriately, to distance the writer from blameworthy actions. However, as noted in piece C, some informal language and phrasing disrupts the overall effect at times (*we’re on our knees... You wouldn’t want us to get told off*).

The newspaper report, piece E, also evidences informative and formal writing, with vocabulary supporting this aim (*residents... witnessed... citizens... recorded... Eye witness... case*). Adverbial phrases and clauses support the aim of understanding the mysterious events, and particularly of placing events for the reader familiar with the local area (*all over town... throughout the evening... in South-West of the town... on Wednesday at midday... in Bonfire Road*). The role of the newspaper itself is underlined in the final paragraph, where a concluding point is made impersonally (*the resolution is to keep an eye out*) and directly through the second person and a conditional form (*If you have any more information...*). The witness statement is suitably informal, and the pupil represents speech through pauses, contractions and colloquial language (*“Well... I was trying to talk to my dad... that’s when me’ dad dropped his spoon...”*).

The pupil can use a range of devices to build cohesion (for example: conjunctions, adverbials of time and place, pronouns, synonyms) within and across paragraphs

In narrative writing, the pupil maintains time connections through adverbs and adverbials in piece A (*As Orpheus approached... as he began... When Orpheus entered... After he heard... First,... Secondly,... Finally,... all of a sudden...*). Orpheus’s arrival at the palace and the importance of place in his attempt to rescue Eurydice is reinforced through adverbs (*I am here... all the way to the land of the dead... your journey back... look round... Eurydice was there!*), and ‘Now’ signals the final situation upon her disappearance. Pronouns help the reader to track his progress (*Orpheus... he... himself... his...*), and the pupil successfully builds cohesion while avoiding repetition (*king and Queen... their feet... ask you... Pluto and Persophone...*). The diary, piece B, also indicates shifts in time successfully (*As I sit here... Early yesterday morning, as I boarder... A split second later... All of a sudden... Next...*), taking the reader through reflections in the present, to the succession of recent events being recounted. The impact of the dramatic, hard-to-fathom events is reflected in the diary writer’s generalised use of ‘it’ as a pronoun to refer to the situation overall (*It was almost like... But it wasn’t... It seemed like...*). The overall structure of the diary is also supported by a sense of the ongoing situation, and the diary itself as a reference point in the final paragraph (*I don’t know if you will be reading this...*).

Connections between paragraphs in the balanced argument, piece C, are established through adverbs, adverbials and conjunctions, signalling contrast (*On the other hand,... However,... On the contrary,...*) as well as the final summary (*In conclusion,...*). The pupil manages the whole through this conventional approach, and some specific adverbs at times help to underline points (*not using or increasing their social skills either... especially during covid-19... no escaping it now*). ‘As well as’ acts as a link, though is somewhat overused. Cohesion is also supported through pronouns (*children...their ... game...it*), although there are occasional moments of repetition and ambiguity in referencing (*children who can be home-schooled as well as going to school... children*

are spending too much time on screens and get addicted to them, which can be bad for your health.)

In the letter, piece D, the first-person voice moves between singular and plural forms appropriately, given the purpose of writing on behalf of the class (*I am writing... As we read... us children... my class... our handwriting... I'm the one*), and this helps to create variety. The pupil also uses 'it' when making general statements to persuade or defend (*It is your duty... it's natural to*), avoiding any ambiguity in referencing. Paragraphs build the letter's overall aim, with adverbs linking successive sets of points (*Firstly... Furthermore...*).

The newspaper report, piece E, follows conventional structuring, with a summary paragraph followed by recounted events and an indication of the current situation, and a concluding invitation to act (*to solve this case... please contact...*). The pupil uses adverbials of time to give a close account of successive events (*Yesterday morning... into very early morning... on Wednesday at mid-day... An hour or two later...*) proceeding across two days. While this is perhaps over-detailed, it helps to maintain the sense of newsworthy 'constantly evolving events'. The piece refers to different places and individuals, with synonyms and pronouns supporting links (*residents...citizens ... a man...his...he ... another who lives in...She...her*). At times the perspective could be further clarified; 'In the mean-time...' has no specific reference point for the reader in relation to what has been described, for example, but cohesion is established overall.

The pupil can use verb tenses consistently and correctly throughout their writing

Across the collection, there is evidence of consistent and correct use of verb tenses. The myth, piece A, is retold securely in the past tense, with simple, progressive and perfect forms used to capture events and to create a sense of recent times (*the thought of getting his beloved Eurydice back made him go on... the vibrant colours had faded away...*). Dialogue shifts appropriately to the present tense, again incorporating perfect forms in support of reflection (*"I am here to ask..." ... "you have made it all the way..."*). Future actions are also indicated through tense (*"If you do, she will disappear..."*).

In the diary entry, piece B, the pupil uses the present tense to relay the current situation (*I sit... looking back... I am*), and future forms to capture the diary writer's wishes and speculations (*I will... will !?... don't know if you will*). Recounted events are also suitably handled in the past tense (*I was vibrating... I thought... We fell... wasn't the only one who had survived!*).

The balanced argument, piece C, is written in the present tense, reflecting the ongoing significance of the debate in hand, with simple, progressive and perfect forms included to convey current actions along with pre-existing circumstances that remain relevant (*...are frequently playing... have started to worry... have been designed to... are missing out*). The pupil also uses the future form to introduce their intention (*we will explore*).

Tenses are also managed appropriately in the letter, piece D, with the present tense used to relay current actions and circumstances (*I am writing... It is... have been mistreated... We're all trying... I can ask...*), and past forms used to capture previous events which have prompted the exchange of letters (*As we read... were bursting... deteriorated*). There is one error, as a perfect form is misplaced in the first paragraph (*your letter that I have witnessed yesterday*). Similarly, the newspaper report, piece E, uses tense successfully when managing the shift in time perspective, with present tense forms used accurately for the witness comment, for example.

The pupil can use the range of punctuation taught at key stage 2 mostly correctly (for example, inverted commas and other punctuation to indicate direct speech)

A range of punctuation is used mostly correctly – for example:

- **commas to mark fronted adverbials and clauses**
 - *When Orpheus entered the palace,... If you do,...* (piece A)
 - *First,... Finally,... Pluto and Persophone were lying, so he...* (piece A)
 - *As I sit here in the scorching sunlight,...* (piece B)
 - *Blood is dripping down my leg, cut from cut.* (piece B)
 - *Early yesterday morning,... All of a sudden,...* (piece B)
 - *In this discussion,... No-one can deny,... On the other hand,...* (piece C)
 - *As we read your letter,... Firstly,... Furthermore,...* (piece D)
 - *... because of our handwriting, would you?* (piece D)
 - *... tapping noises on his window, while he was...* (piece E)
 - *In the meantime, to solve this case,...* (piece E)

- **apostrophes in contractions to reflect an informal register**
 - *couldn't... wasn't... We're... don't... can't* (piece B)
 - *that's...* (piece D)

- **hyphens to avoid ambiguity**
 - *ear-piercing* (piece A)
 - *age-rated... home-schooled...* (piece C)
 - *South-West of the town...* (piece E)
 - *Late-night snack* (piece E)

- **inverted commas and other punctuation to indicate direct speech**
 - *"Please forgive me for trespassing... Eurydice back."* (piece A)
 - *"... If you do, she will disappear forever," said Queen Persephone* (piece A)
 - *"Well... I was trying... the second time."* (piece E)

- **colons and semi-colons to mark the boundary between independent clauses and to introduce lists**

- *... desolate and devoid; all the vibrant colours had faded away* (piece A)
- *it all crumbled into my hand; that really perturbed me!* (piece B)
- *these are the three: distraught, petrified, fearful* (piece B)
- *... games have been designed to be educational; for example...* (piece C)
- *... not supervised when playing online games; children can be bullied* (piece C)
- *Please return immediately; we're on our knees...* (piece D)
- *We're all trying to eat more healthy; it's natural...* (piece D)
- *... how the lily pads got into town: "Well..."* (piece E)

- **punctuation to indicate parenthesis**

- *(not that I was gonna cry like a baby! - totally not!)* (piece B)
- *Yesterday morning, Tuesday, 21st of March, residents...* (piece E)

The pupil can spell correctly most words from the year 5 and year 6 spelling list, and use a dictionary to check the spelling of uncommon or more ambitious vocabulary

Words from the statutory year 5 and year 6 spelling list that are correctly spelt

- *stomach* (piece A)
- *attached... frequently... especially* (piece C)
- *muscle[s]... immediately... disastrous... Sincerely* (piece D)

The spelling of more ambitious vocabulary is mostly correct

- *barbarous... glacial... desolate... devoid... translucent... beckoned... ghouls... confronted* (piece A)
- *scorching... distraught... petrified... survive... monstrosity... meteorite... singed... perturbed... perplexing* (piece B)
- *numerous... coordination... contrary* (piece C)
- *drastically... releasing* (piece D)
- *terrorising... citizens... frantically... independently... resolution... severe* (piece E)

The pupil can maintain legibility in joined handwriting when writing at speed

The collection evidences that the pupil can write legibly when using joined handwriting, doing this with flow and speed.

Why is the collection not awarded the higher standard?

The collection is not awarded 'working at greater depth' because not all the statements for this standard are met.

The pupil can write effectively for a range of purposes and audiences, selecting the appropriate form and drawing independently on what they have read as models for their own writing (for example: literary language, characterisation, structure)

While the collection demonstrates successful writing across a range of forms, the pupil is not yet drawing widely on their reading across these different forms. The myth retelling, piece A, contains some appropriate literary language, and the diary entry, piece B, also establishes character through lively language choices. However, lapses within the dominant style, where both pieces combine more elevated language with more contemporary choices, weakens the overall effect and, at times, language choices show a lack of control, as in piece B (*I was vibrating and packed with joy.*). In the myth, opportunities to develop Orpheus's experiences of being in the underworld are missed, as the rapid sequence of places is presented with minimal detail. Piece B could also have been lifted by indications of setting, particularly with the piece's focus on crash landing in a jungle or a remote site.

The pupil's grasp of what is effective in a discursive piece is clear in piece C, but there are occasional inconsistencies in the tone used, and awkward and repetitive handling of material (*not getting enough fresh-air, which is called health-obsesity (not enough exercise and fresh-air)... The online world is everywhere now – there's no escaping it now.*). Cohesion is affected at times by weaknesses in multi-clause sentences, particularly through ambiguous referencing and unsuitable clausal links (*No-one can deny, video games can be educational as well as having loads of fun... Mouse is another game where it is age-rated for younger children...*). A lack of control in sentence structure also has an impact on the authority of the piece, as 'However' and 'Where-as' are used without being followed by a contrasting statement or idea.

The purpose of the letter, piece D, is established but, as mentioned earlier, the tone varies somewhat, with politeness and apology being contradicted by a degree of defensiveness and a demand (*Please return immediately*).

The pupil can distinguish between the language of speech and writing and choose the appropriate register

The pupil demonstrates their awareness of distinctions between the language appropriate to speech and writing, with contractions and informal and colloquial language featuring appropriately in the diary entry, piece B. While more informal phrasing appears in narration and reporting at times, and the pupil does not always maintain the

appropriate register within a whole piece, they are nevertheless able to choose the appropriate register in each case.

The pupil can exercise an assured and conscious control over levels of formality, particularly through manipulating grammar and vocabulary

As highlighted, while the pupil establishes an appropriate register in their writing, variation in language choices and constructions within these pieces is evident, especially as elevated language clashes with more contemporary vocabulary and phrasing in piece A (*can't believe you have made it...*), and more formal language clashes with the lively first-person diary voice in piece B (*Next came the most perplexing part of my day...*). The level of formality in the letter, piece D, is not maintained throughout, with contractions, speech-like phrasing and informal language included (*we're.., wouldn't want us... fart chair protector*). Opportunities are missed in this piece to express the same points through convoluted, rigorously polite constructions that would maintain the dominant style.

The pupil can use the range of punctuation taught at key stage 2 correctly (for example: semi-colons, dashes, colons, hyphens) and, when necessary, use such punctuation precisely to enhance meaning and avoid ambiguity

Throughout the collection, the pupil uses a range of punctuation taught at KS2 correctly. However, minor errors in placement are also evident at times, for example the full stop is placed incorrectly within brackets in the balanced argument (*flight simulator.*), and there is an error in colon use in piece E (*ASAP.:*). In addition, the ellipsis is overused at times in piece B. While the pupil is oftentimes using these tools accurately, they are not yet being deployed precisely to enhance meaning in all cases.